



SCENE IN "SEVENTEEN"

RECENTLY H. Cooper Cliffe, who plays the role of Col. Sharro in "Seven Days' Leave" at the Park Theatre, was taken ill and Frank E. Jamison, who plays the role of the vicar, notified of Mr. Cliffe's illness at 6 o'clock in the afternoon, and at 8 o'clock that same night he went on the stage and played the long and very important role of the British Colonel without a single stage wait or a lapse of any kind. This was really a remarkable achievement, and goes to show what a thorough stage training will do for a man, for Mr. Jamison is one of the oldest actors in the service.



JOSEPHINE VICTOR

of the American stage to-day, as he has been continuously before the public for forty-five years and has supported all of the great stars of that time.

Mr. Jamison was a printer's devil on a New York newspaper at the close of the civil war. He remembers selling extras on the streets of New York, publishing the surrender of Lee at Appomattox, and a few days after that he had become a super in a production at the Olympic Theatre.

Mr. Jamison has written for THE SUN a few of his personal reminiscences as follows:

"While my parents were with Margaret Mitchell I was left to fight my way. I had been at a low ebb with them on a wage of \$6 a week, paying five for board. Posing the stage door of the Olympic Theatre on Crosby street one night (the theatre was on Broadway, just below Beekman) I was asked if I could go on as a super in 'A Museum's Night's Dream.' It meaning a little pocket money I jumped at the chance. After a few nights' experience I was promoted to represent Bacchus in the transformation scene. I was seated on the front of the stage, typically dressed. That night was the first one to be haunted to the floor out of sight. Having to remain aloof for quite a time I examined the bunches of 'grapes' adorning my costume and found each grape was a hazel nut covered with blue. Before the run of the play started not one nut was left. I ate them all, and I don't mind confessing that they came very nicely between all the supper I had.

"I suppose I am now one of the veterans of the profession, and as such must have played with Booth and Barrett, and I have; but as I was only a beginner what I had to do was so insignificant that it can hardly be recalled. I recall as vividly as if it had occurred yesterday my first experience with Edwin Booth. As the stars were to remain aloof for quite a time they met the companies each week on the opening day. Of course Hamlet was Booth's opening bill, and

I had been cast for Bernardo. Naturally, as it was my first season and the first time I was to play with Edwin Booth, I was sick with nervousness at rehearsal. I began the speech in which Bernardo describes the visit of the Ghost, and had read but three lines when I felt a hand on my left shoulder, and out of the corner of my right eye saw a finger pointing to the dome of the auditorium. Then a whisper came to my ears: 'When you speak those words "When you same star that's westward of the pole had made it's course to where now it burns" raise your arm and move your pointing finger across the ceiling to indicate the movement of the star. Don't do it now. Wait until to-night.' That is an illustration of the sweet, kindly nature of that gifted man. No yelling at the unfortunate utility man, and a showing up of him before the company, but a whispered instruction and 'don't do it now.' The following week we went to Macaulay's Theatre, Louisville, it being Booth's first visit to that city after the assassination of President Lincoln. He went there in fear and trepidation, not knowing how he would be received, to find the houses nearly all sold out for the week, and his reception was something tremendous.

"As the male parts in 'Hamlet' use all the men in a company the small part of Orazio—the dandy, in one scene in the last act—was usually played by a young woman. In Cincinnati it was done by Ada Perry. When we



RENA PARKER

arrived in Louisville Edwin Booth sent for Mr. Macaulay, our manager as well as a mighty fine actor, and said: 'Barney, you know how I dislike having Orazio played by a woman. I did not see you last week, and could not have the change made. Can you have a man play it here?' Of course, was the reply. 'I will have a man there to-night who is up in the part, and I think will give a good performance, so set your mind at rest.' Hamlet's back is toward Orazio when he speaks his first lines. When Booth turned that night and saw the dandy Orazio in the person of Barney Macaulay, over six feet in height, dressed elegantly, long blond curls, and smiling the fun to perfection, he so nearly exploded with laughter that it was with difficulty he could continue the scene. In playfulness after the performance he upbraided Macaulay for apparently playing a joke on him. 'Well,' said Macaulay, 'you had a man in the part didn't you?' 'The late Mrs. John Drew was one of the most wonderful women ever in the dramatic profession. What she didn't know about the affairs of her theatre—business, acting, mechanical and wardrobe—could be held in a baby's thumb. While in her company in Philadelphia I have seen her leave the stage after rehearsing a scene in one of the old comedies and go out to the business office for a conference. Almost to the second when her cue was spoken for her next scene the office door would open and she would walk down the aisle to the stage speaking her lines on the way as if nothing had happened. In the 'School for Scandal' I was cast for Caresse, and Mrs. Drew told me I was to wear the costume made a few years previous for Louis James as Charles Surface. On informing Mrs. Drew that the wardrobe mistress claimed to know nothing of the whereabout of the costume, she went to the wardrobe room and pointing to one of many large boxes in the place said: 'You'll find it at the bottom of that box.' And there it was.

"A rather humorous incident occurred during the engagement of Ade laide Neilson at Mrs. Morrison's Grand Opera House, Toronto. The Saturday evening bill was 'Much Ado About Nothing,' the theatre being packed to the roof. In the scene where Dopherry and Verges give the constable their instructions, Dopherry had just spoken his line, 'If you hear a child cry I'll fight you,' when an infant in the gallery yelled lustily. Of course the audience laughed heartily at the interruption, becoming more hilarious when Verges, with a glance at the gallery, spoke the next line, 'You must call the nurse and bid her silence!'

"How the attitude of audiences on hearing cuss words on the stage has changed since father was a boy! On a certain Tuesday in Mrs. Drew's Arch Street Theatre, Philadelphia, we began to rehearse a new play by Martha Lafitte Johnson. The first act was on construction, Dopherry had just spoken his line, 'If you hear a child cry I'll fight you,' when an infant in the gallery yelled lustily. Of course the audience laughed heartily at the interruption, becoming more hilarious when Verges, with a glance at the gallery, spoke the next line, 'You must call the nurse and bid her silence!'

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fund, the Liberty Loan, War Thrift, Y. M. C. A., the Armenian and American Relief Fund, the Polish Relief Fund, the British and Canadian Recruiting Mission, the Women's Auxiliary for Naval Recruiting and the Salvation Army drive all received their initial impetus from these Hippodrome meetings. Two hundred and fifty thousand dollars has been raised for war relief work within Hippodrome walls alone. On only one Sunday has the theatre been idle since the season opened, and the benefits will continue for several weeks after the run of 'Cheer Up!' is finished. In this connection, too, it is interesting to note that Uncle Sam is indebted to his largest playhouse for \$100,000 in the matter of war taxes.

Moreover, the Hippodrome has done extensive patriotic propaganda work outside the theatre. The yearly parade, which is such a characteristic feature of the Hip, was this year placed by Capt. Dillingham in the hands of the Liberty Loan and War Thrift Committee because of its possibilities as a bond salesman. Over eight thousand people were in line on that occasion. All the Hip stars, including the famous elephants, without which no production is complete, have appeared repeatedly in patriotic demonstrations throughout New York to advance the sale of Thrift Stamps and Liberty Bonds.

But the fact which interests the Hip itself, as an amusement institution, more than anything else, is the discovery of a new clown to add to the Hippodrome's celebrated gallery of zanyes. The Hip and a famous clown have come to be synonymous in the public mind, and only the producer of these huge spectacles knows how difficult it is to keep them so.

At the beginning of the season Burch Landolf did not even have his name on the programme. He was

the grounds of a Southern plantation, the Sheriff and his men awaiting the return of a deputy sent to capture an escaping criminal. On the arrival of the deputy the Sheriff inquires if they caught their man, and on being answered in the affirmative said, 'Then give him hell!' Mrs. Drew was in the business office in the front of the theatre, but just as that line was spoken she opened the office door and called to Charles Morton, our director, to know if that was in the manuscript. On being assured it was she said: 'Put that play in the library and never let me hear of it again.' For which the company was very grateful, for it released us from rehearsal.

**THE HIP'S BALANCE SHEET.**

Public Report of This National Institution.

It is the practice of business firms at the close of the fiscal year to recast the season's accounts, summing up liabilities and assets in order to estimate present successes and future possibilities. So the Hippodrome, at the close of the phenomenal run of 'Cheer Up!' faces an array of facts of paramount interest, naturally, to itself, but of possible interest also to the vast following which has established it as a national institution.

Naturally the first item to attract attention was the record breaking attendance. No matter how pretentious the production the box office as after all the acid test. Close to 2,000,000 people have enjoyed 'Cheer Up!' in spite of war time conditions, confirming the popularity of the Dillingham regime beyond the shadow of a doubt. Restricted transportation, with its consequent discouraging effect upon the Hippodrome's large out of town clientele, together with heatless Tuesdays, has not sufficed to keep away the crowds which have filled the house to capacity twice a day. The previous record was 1,942,324.

As indicative of the widespread appeal of the Hippodrome, extending to every corner of this country, Canada and South America, frequent rosters of patrons have shown a single audience to contain natives of forty States of the Union, four of five provinces of the Dominion and several of the republics of the huge continent to the south. This diversity of patronage was strikingly brought out during the recent Liberty Loan campaign, when bond buyers were asked to identify themselves by State.

Of significance to the country at large is the Hippodrome's new role as a national forum. Its great stage and tremendous seating capacity make the Hip the ideal launching place for movements of nationwide interest, a fact which this season has brought home as never before. Many of the most prominent men of the country have addressed mass meetings from its platform Sunday after Sunday. The Red Cross Drive, the K. of C.

simply one of Bud Snyder's troupe of cyclists. Now he is famous from one end of the country to the other, hailed by the critics as funnier than the noted Silvers, Toto, Marceline and Jackson. He has refused numerous contracts in order to remain with the big playhouse that made him famous, and he will be a prominent figure of next season's show.

**DRAMATIC EDITOR, NEW YORK SUN.**

Sir: With reference to some items on the dramatic page of last Sunday's SUN permit me to state that the first American actress to play 'A Doll's House' in this city—I cannot speak for the local German stage—was not Mrs. Fiske, as stated in several newspapers, but Beatrice Cameron (Mrs. Richard Mansfield), who appeared in Ibsen's drama at a matinee on Saturday, December 21, 1888, at Palmer's (Wallack's) Theatre, where Mr. Mansfield was filling an engagement in Shakespeare's 'King Richard, III.'

Also the first name of Mme. Rejane, the distinguished French actress, is Gabrielle, not Gertrude, and that of Signora Duse Eleonora, not Eleonora. New York, May 1, 1918. A. E. G.

"The Man Who Stayed at Home" is in a way interesting to the acting of Albert Brown as a British secret service agent detailed by the Admiralty to run down German spies who are planning to sink American transports. Shakespeare's famous Hamlet might well be said of the character Mr. Brown plays—Christopher Brent. Brent, although he had to stay at home, had the courage to serve his country as a spy, facing detection and death, which most people still regard as shameful. The account of his narrow escapes and the contest of wits between him and the German spies he unearths in England, all of whom, inspired by a fanatic patriotism, are serving their country in the same manner, results in a series of episodes that thrill the audience from the time the curtain rises until it descends in the last act. Mr. Brown was never in his dressing room the other night between the acts. He spoke of the natural desire of almost every

man between 20 and 40 to go 'over there.'

"Even we players are keen to be sent across the water to entertain the soldiers. Such celebrated artists as John Barrymore, William Hodge, Elsie Ferguson—almost every well known player on the American stage in fact—have offered their services to entertain soldiers at the Government salary of \$1 a year or nothing at all. There is nothing I would like better than going 'over there' myself, but some of us have got to stay at home. There has never been a time in American history when our own people needed diversion

as much as they do now. Consequently those of us who are called upon to provide entertainment here are doing their bit just as much as anybody.

"The public little realizes that throughout the entire United States there are a band of men who stay at home and who are doing most effective espionage work for the Government. The lives of these men are just as precious as the lives of those who jump over a front line trench to attack a Boche. There is not a day that goes by that they do not perform some valuable service to their country. They are in the same position as is Christopher Brent in 'The Man Who Stayed at Home,' or as, for instance, is Milt Shanks in 'The Copperhead.'

Greater New York's seaside theatrical activity is scheduled for resumption on Monday, May 27, when the New Brighton Theatre at Ocean Parkway, Brighton Beach, inaugurates its tenth regular season. George Robinson, general manager, under whose direction the oceanic playhouse has enjoyed its greatest period of popularity, promises for the coming summer a rigid adherence to the major vaudeville policy adopted when the theatre was first opened and to which it has been successfully and exclusively devoted ever since.

Under Mr. Robinson's supervision the New Brighton is undergoing a thorough process of renovation, necessitated by the rigors of a severe winter. For more than a fortnight it has been in the hands of artisans who have been industriously engaged in redecorating the auditorium, in touching up the exterior of the edifice and in equipping the region behind the footlights with the latest electrical appliances and scenic apparatuses calculated to enhance the effectiveness and realism of the theatrical presentations.

Appointments to the house staff, as announced by Mr. Robinson, include Benjamin Roberts as orchestra conductor, David Berk as stage manager and Charles Dowling as treasurer.

The performances will commence punctually at 2:30 o'clock each afternoon and at 8:30 each evening, with two concerts every Sunday.

**RECHANARA IN "SINBAD"**

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